Sonata in some respect owing to nature of the instrument, but they belong to the same genus order -

Clavier Sonata of the modern kind begin to have much attention bestowed on it about the beginning of the seventeenth century - Composers began to see what a field it was ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]~~ Arnold & Bach has enchanted the old ones

Harmonic style - Opera -

Many composers (Italian) Jakobi 1706 Paradisi 1710

Bachs Son Carl Friedemann 1710
Carl Philip Emanuel 1714
John Christian 1735

Chiefly P. & B & J. C. B.

Wagenseil - ? 1692
Ame 1710

Last term we had to cut short our consideration of the history of Sonata rather early, in order to take a survey of the history of the parallel ~~form~~ development of the same kind of form which we know as Symphony. Now we must go back again and take up the thread of Sonata at the stage just before Haydn. Philip Emmanuel Bach at that time was the principal figure in the field of instrumental music, and he had developed a ~~very~~ fairly complete form of art of the Sonata kind. His technique was so good that it still serves pianists in good stead in our stage of their development; while his management of the refinement of form was sufficiently good to serve as a model to the great men who succeeded him. Of these the first in the field was of course Haydn (1732). In his early years he was thrown almost entirely upon his own resources for the development of his education. After his voice broke and he was turned out of the choir of St Stephens for cutting

Haydn - doxpoed

Haydn - P-E Bach

Haydn
first Opera

his schoolfellows pupils. If he was quite alone in the big world of Vienna, with no influential friends whatever and ~~[illegible]~~ but few even of his own standing and position in life. He had to live in a very poor garret in company of a very feeble harpsichord, and he supported himself as well as he could by giving a few lessons. He was too poor to afford a liberal supply of music; but he had the luck to get a copy of Philip Emmanuel Bach's Clavier Sonatas, and there he studied most assiduously, and his education in instrumental music began mainly from them. In his early days Haydn did not show any exclusive preference for instrumental music; almost his very first step towards fame was an Opera, which I write is comparatively very — & he twice has made at Masses too. But he himself could have had the least notion of arriving at the position he holds in our eyes now as the first great master of modern instrumental music; and in his earlier instrumental music he had neither the experience nor the technical knowledge to ~~[illegible]~~ strike

Hayden: Subjects
dear
& defunct

out into an original field. All he could elaborate
music in with slender. But he began very early to
show that aptitude for clearness of form which
became one of his most marked characteristics.
He divided the section of his sonatas more closely
than composers had done previously, & has more
distinct themes. This may partly arise from his
Viennese origin, & the fact that from his earliest
days he was familiar with the popular tunes of the
Southern Germans. & that it may come also
from his connection with the opera, which
in those days chiefly consisted of a lot of songs
& tunes hitched together by bits of recitative.
Just as the sonatas of the earlier composers before
Beethoven consisted for the most part of
tunes with bits of modulation to hitch them together.
Haydn's chief business at first was to make
the form thoroughly clear; & there was a accidental

Sandes &
Angelus bay &
Nore

with her natural instinct. In his days Sonatas occupied much the same position in the world that the immense variety of ~~[illegible]~~ all sorts of pianoforte pieces do now. Just as the public take delight in Polonaises & Ballades, & Romances & Fantasie stücke, and Albumblätter and Etudes and such varieties so did they then in Sonatas. And of course Sonatas were not nearly such serious matters of difficulty to [illegible] them as they became after Beethoven's time. Composers did not aim so extremely high in them as they do now. If a man wrote a Sonata at all in our days he gets ~~into~~ himself into his most serious humour, and tries to write his very best. He tries to make it difficult enough for ~~[illegible]~~ a first class pianist to find interesting; and elaborate enough for the advanced philosophical theorist to discuss, with gusto, and ~~[illegible]~~ deep and ~~[illegible]~~ enough to be

Sometimes written
not for however, but
but for
hardihood
and the small
[illegible] of
18th Century

called classical. And of course he only expect half a dozen people or so can play it, & not more than a couple of dozen or so to understand it. But in Haydn's day it was quite a different matter. Then composers wrote sonatas for the public; and they wrote them as simple and easy & light such as ~~the~~ ~~they~~ lady amateurs could play without bothering themselves much & practice them. ~~Haydn's sonatas~~ There was no such thing as advanced pianoforte playing in those days: neither composers nor pianists had even begun to invent the effective difficulties that you all play now. In fact the pianoforte had made no way with the public yet at all. Haydn's earlier sonatas were not written for the pianoforte but for the harpsichord; and you may still come across old copies of familiar sonatas of his in second hand music shops with the title page sonatas for the harpsichord by Mr. Joseph Haydn. And you must remember that

Effect of
hairpin shock
on Counter

a very great deal depends on this. The harpsichord had very little power of making the sound of a note last any time; the sound just echoed along the string for a short while if you held the key down & was gone. Then it had no pedal to make a lot of notes go on together; and another important point was that you could not with your fingers make different degrees of loudness or softness. If you were to thump on a harpsichord with the hope of getting a good noise out of it you would only spoil the machinery & stop the music altogether. So composers who used harpsichords had to be content to get their effect by much more delicate means than we use now. They had to get a great deal of their expressive effect from extremely good phrasing; and the sonorous effects we get on a pianoforte by passages of double & octaves and big chords & arpeggios were denied to them. This will I hope explain to you why so many of the sonatas of Bach

Harpsichord
Triple w
Sonatas

Hay Mrs.
Pleas

Haydn and Mozart appear to them [redacted] is normal to us. The means they had to use to express their music was much slenderer than ours and they had to make the music fit it. To put it after the old saying they had not a liberal supply of cloth, and they had to cut their coats accordingly. But they made their coats extremely well considering. Haydn's plan of sonata writing was pretty regular. He seemed to settle in his mind pretty early what was his idea of a desirable kind of sonata would be; and he kept to it. Out of 40 of his sonatas only ten are on the old familiar plan of two movements. Most of them have three, which to us appears a very excellent arrangement, as it enables the composer to get a very good balance by beginning with a solid quick movement, & putting a serious slow movement in the middle and ending with a lively quick movement. He was very regular

Rondo -

too about the plan he made the movements upon. ~~The~~ ~~first~~ He made his subject very clear, and balanced them well by getting a good contrast between his first and his second, & he defined ~~the~~ the main division of his movements by introducing little Cadenza subjects. Then another point to note about him is the fact that he was one of the first composers to use Rondos ~~very much~~ to any extent for his last movement. As I told you there is a little Rondo in one of Purcell's Sonatas, but it is not common to find them in the earlier Sonatas; one would oftener find a Gigue after the fashion of the Suites. The Rondo was always rather a lighter and simpler kind of movement than the first Allegro of a Sonata, & was just the thing for the gay and light style that was supposed to be the right thing to end with. They ~~were~~ most probably sprung from the Opera where they came in pretty often; and the

Random

Compare
< Hughes

outline of the plan of them was nothing more than a lot of little tunes strung together by alternating with one principal tune, so as to contrast in key and styles. ~~Haydn's~~ You will remember I hope that I told you that Carpani was very fond of putting Rondos into his Sonatas, & many of them were very happily devised as far as the key-work; and the contrasts between one subject and another very well devised. Haydn's Rondos were most excellent in the same way, and of course they were much more intrinsically beautiful, & a little more closely continuous. By which I mean that whereas Carpani's Rondos each little tune is distinct, and comes to an end before the next begins Haydn's are more closely knit together by some sort of thematic development, & by running directly into one another. Carpani's Rondos are made up of separate or separate

Haydn Tedeyin

Mozart –

pieces like a mosaic, while Haydn's division runs more into one another like painting.

Haydn was never a great player on any instrument. He said of himself that he was just good enough in his youth to get through a Concerto, of that ~~[illegible]~~ mild kind which was written in his earlier years, so we do not find any very elaborate effect or ingenious passages for the player in his works – and the only one which presents much difficulty is one which he wrote later in life when the pianoforte was at last making way & playing had been very much more developed than it was in his earlier years. His great contemporary Mozart had a much greater reputation as a player. For even before he was ten years old he had made a reputation all over Europe as a performer, & had performed to all the best and most appreciative audiences in Austria

Magnetic
a flagpole —

and France and England and Holland; and had always been received with unbounded enthusiasm. But Mozart again was really a harpsichord player and not a pianist; all his early training had been on the harpsichord, and when he did come to play on the pianoforte it was too late for him to make any very marked alteration in his style. Consequently all his sonatas for keyed instruments are conceived in a similar style to Haydn's. He still aims at delicacy and refinement of phrasing more than fire & depth and force. Many of them seem to us pretty as music, but there are examples of richer and fuller treatment of the instruments resources that Haydn usually attempts, & we come across freer use of such things as double octaves and

Magnetic equivalent
of form

extended arpeggios than in Haydn's Sonatas; and more elaborate fanciful ness in his ornamental passages. In structure Mozart was even more regular and precise than Haydn; and he represents the climax of that condition of art in the history of instrumental music. He was very regular in putting his Sonatas into three movements, and very regular in making the first in that form commonly known as binary or first movement form. And he was very regular in the way in which he planned the form; introducing his subjects generally in the same sort of way; with the same kind of cadences and pauses, or the same kind of filling in between the subjects, and the same kind of progression of harmony in the same places. This of course explains to a certain extent how it was possible for him to produce such an extraordinary amount of beauty

Aspects of Magnet
regarding to her
contemporaries

and other works of the same kind, as it was vastly more easy to make them greater, when it was not necessary to give a new aspect to the modulations and new points and the ways of distributing and treating subjects as it became later. But you must not lose sight of the fact that the regularity of his had quite a different appearance to his contemporaries from what it has to us. The form was quite new to them, and had only been brought to perfection in that very generation. Numbers and numbers of composers had been working away for a long time to find out the best way to put their musical thoughts in instrumental music, and by degrees they had hit it off; and everybody took so much delight in it that they were never tired of hearing it; and the very plainness and obviousness of it gave them pleasure. If Bach had elaborated very much they would probably

all the men -
that time author
cut on the [illegible]

have only been bewildered, and would not have been able to recognize the outlines which to them was such an important element of their enjoyment of the music. You of course notice the same quality in all the music of the time. It is all of it a good deal cut on the square; or is in these days who have had a good deal of it almost know beforehand where particular chords or particular turns of harmony will come, & we cannot take the pleasure in that side of it which the people who lived in Mozart's time did; we can hardly realize for ourselves even their frame of mind, but we know historically how it came to be so and we understand their pleasure even if we cannot altogether share in it. At the same time Mozart had a marvellously delicate sense for perfection in form and when he had time & later years he treated all the details of his structure with wonderful skill

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

neatness and finish. At the same time a good deal of his work is richer and more closely knit together than Haydn's. For instance in his Rondos, which he used very often indeed, he goes a step further than Haydn did just as Haydn did went a good many steps ahead of the primitive simplicity of Couperin: they are more continuous and more naturally developed. The slow movement in the Sonatas always seems to us lacking in the depth and poetry which we ~~in the~~ look for in such places ever since Beethoven's time. We find them graceful and refined, but rather artificial. The causes of course are pretty ~~easily~~ easily found if we think again of the nature of the instrument they wrote for. It was really to a great extent the fault of their stiff twangy harpsichords. They had scarcely any way of getting satisfactory expression out of them; so what they wrote a harpsichord would not be

Show movement

on keyboard.

The second

with the

stationary

stationary

very tender or pathetic or ~~poetic~~ poetical; so they had to fall back upon grace and elegance, and make up for the want of the effects of musical feeling by twiddling and meanders which showed off the skill of the players just like the flourishes of the singers in a show Opera air. ~~of course~~ It must be conceived that the kind of musical sentiment which has become characteristic of modern pianoforte movements was at that time hardly invented. Musical styles had not been yet developed to their pitch of concentration and depth of expression which we are accustomed to in all our greater modern composers since Beethoven showed the way.

In the little step of time from Haydn to Mozart it is difficult to point out any very definite effects which were made in the history of Sonata. It was in fact rather a stationary time, when composers had got what

Mozart not in
conservatory

The prerogative

they wanted and chiefly busied themselves with perfecting it within the limits which the public cared about. Mozart was not by any means naturally ~~and~~ an innovator. He was capable of very great perfection in managing the effect he aimed at; and this came easily to him. The things which go nearest to being innovations among his works come in the later period of his life, like the last Symphonies and the Requiem, but the Sonatas were written for the most part earlier, and were very well built upon familiar plans, without often aiming at anything very deep and striking.

But in Haydn & Mozart time there did come the beginnings of a new and very important step in Sonata writing, and this was almost entirely due to the invention and general spread of the pianoforte in place of the old fashioned harpsichord. The reason why the pianoforte did not make ~~much~~ way at first or

The pianoforte.

have much effect upon the ~~effect of~~ style of earlier
Sonatas was that men had to find out the style which
was fitted for it. The old harpsichord style of playing
was really not the right thing for the piano. The
positions of the hands had to be changed before they
could get a really telling effect out of the new instrument.
As long as they played the pianoforte like a harpsichord
it is no wonder the pianoforte did not become popular;
although the early pianofortes were made with shallower keys.
and Haydn & Mozart were too busy with attending
~~to~~ to the music itself to do very much in the line of reforming
the means by which they expressed it, or developing
what we call technique. This required a man who
would give his attention specially to it, and think more
about his fingers than the quality of the music which
he played with them. The very man for this kind
of work made his appearance in the shape of Muzio

Clemerth

1752

Clementi. His genius seems to have lain chiefly in this direction, and he gave most particular attention to it. In his earlier years he worked at little else than finding out effective passages for the hands to play and practising ~~[illegible]~~ hard at them till they came readily and with the hands in the best positions for giving them effect. He invented endless new forms of pianoforte passage in this way, & established a thing which up to this time was wanting; in which was a really appropriate pianoforte style. Most of his predecessors, even they who had a very consistent and clear idea of what kind of passage was & what was not appropriate to the instrument; & at times they used passages which ~~in fact were from the kind of thing they were accustomed to use for other instruments~~ ~~[illegible] should better be other instrument~~ accustomed to use for other instruments; & would have been more appropriate there; but Clementi elaborate studies enabled him to get a very clear idea of just what was

Clementi

Clementi &
Mozart

suitable to the pianoforte and that was not; and his voluminous writings for the instrument in the shape of the preludes you are familiar with and the Sonatas are a sort of statement of the results of his work in musical form; and this, is their chief value. He gave more attention to musical material in his earlier years, and the style of his works from that point of view is solid and good, but the chief importance it has in history, and of great importance it is, is the way in which it shows the development of technique and the pianoforte style; and for this reason he has sometimes been called the father of modern pianoforte music. On one famous occasion he was pitted against Mozart in a sort of pianoforte contest before the Emperor of Austria. This happened in the year 1781 when Mozart was probably at the zenith of his power as a player. Clementi's judgement of Mozart

A. A. C. A. I. A. S

was very genial and friendly – ~~but~~ he said afterwards that he had never heard so delicate and graceful a performance. Mozart on the other hand was very severe upon Clementi. He said he played well as far as the execution of his right hand was concerned; a ~~[illegible]~~ was very skilful in playing passages in thirds. but he had not an atom of taste or feeling, and was in fact a mere mechanist. It is evident his feeling for the old style of playing was so strong that he could not reconcile himself to the style that was necessary for proper management of the pianoforte. Mozart showed this more in a letter he wrote to his sister about Clementi's Sonatas – he makes all sorts of unfavourable criticisms on them, and notes that the only striking passages are the sixths and octaves; and he strongly advised his sister not to be too much taken with them, "for (said he) they are the main

Margaret criticism
of Clement:

Illustrates the
decay from
Renaissance to
Baroque style

of a firm and quiet hand, and would soon deprive it of its lightness, flexibility and flowing rapidity."

If you will take good notice of this criticism you will see that it bears strongly on the nature of the change in style that was coming about. The whole difference between the old instrument and the new lies in the fact that the pianoforte was what we call an instrument of percussion and the other instrument were not. Note in the pianoforte the sound is produced by blows, and in the other instrument by some other means as plucking or pressure. For the plucking or pressure you had only to put down the key, and you could do with your finger flat and the arm at rest; but in the pianoforte you have to crumple up your hand, to get a good blow with your finger and you have to do much more use in the use of your wrists and even your arms. I think the

Harfinchel
& [illegible]
[illegible]

old harpsichord players were taught that the essence of good ~~playing~~ style was perfect finelade, and to see a man brandishing his hands about & ~~rattle~~ rattling stools and shutters with high fingers or supple wrists must have been enough to condemn him at once - and this was the case with Mozart when he came across Clementi. It jarred upon his sense of propriety. But all the same he was facing the inevitable. The change in style of playing had to be made and Clementi has the honour of being one of the pioneers of the change. And I have put this contest between Clementi & Mozart before you cut such length because I want you to realize and remember how important a matter in the history of the Sonata the change from the harpsichord to the pianoforte was. After Haydn and Mozart composers wrote almost entirely for the

Dussek

Dussek came to London
about 1788, & stayed here
12 years & had gained a
very good position as a player
& teacher.

Haydn thought well of him.
In a letter to us father he called
him "a most eminent man, in Music".

It is quite worth while to give an idea how Dussek's
music ought to be played, & also in connection with that
has been told of P. E. Bach to quote a contemporary
criticism of his playing by an intelligent man.
It was said "His fingers were like a company of fine singers".
"His fine declamatory style, especially in cantabile phrases
stands as the ideal for every artistic performance".

pianoforte; and between them they very rapidly improved
their style of writing for it and made it more appropriate
to the new instrument. Among the most important of
J. L.
the second rank of these composers comes Dussek,
9 before Beethoven
who was born in 1761, seven years after Mozart, He
~~who~~ was ~~[illegible]~~ very famous all over Europe as a
instinct for the instrument and ~~into~~
pianist, and certainly had a keen ~~insight~~ ~~[illegible]~~
good idea of ~~its~~ its requirements. The style in which he writes is ~~thoroughly~~
~~nature~~ ~~he was born in 1761 seven years after Mozart.~~
more modern than Mozart's but still tinctured with harpsichord influences
a pianoforte style, & so ~~and~~ that considering the time when we ~~we need not~~
& we feel it generally the more modern than Mozart's style
wrote it is ^ was free and effective. ~~Of course we don't~~
in the way of actual music
We do not get anything very striking from him ~~musically~~, but
~~ever to anything very~~
or telling
his ideas are sometimes attractive and light and
his slow movements are solid and even poetical; and
it has been surmised ~~that~~ their peculiar style arises
from Dussek's having given a good deal of attention to
the organ when he was young. A point that is interesting
about him is that he worked for a little while under
the ~~[illegible]~~ direction of Philip Emmanuel Bach, and

Another composer of this time ~~[illegible]~~ was a German & native of Berlin, Steibelt, who was probably ~~born~~ born about 1756 – but there is a vast disagreement about the date, & some people put it near 10 years later. In his day he had a very great reputation as a player, & was one of the ~~[illegible]~~ celebrities of ~~[illegible]~~ Paris about 1790. He produced a most enormous quantity of Sonatas, most of them on the old plan of ~~[illegible]~~ movement with not a slow movement. They were popular in his day, but he was a man of second rate artistic ~~[illegible]~~ gifts, & they are now deservedly forgotten –

links the earlier and later schools of Sonata writing together rather curiously. He does not belong to the massive order of composers for the pianoforte, but he is a very good type of the elegant and graceful school; such as was represented in later times by Sterndale Bennett; a relative to the time in which his music was really popular & still in favour. There were other composers besides Dussek who turned their attention to account for the benefit of pianoforte music, but their achievement made little or no mark in the history of art, and they were all alike completely extinguished by the superior genius of the man who brought the Sonata to its perfection. When Beethoven came into the world the ~~world had been well~~ prepared for him. ~~Beethoven came~~ Haydn and Mozart had brought the artistic side of Sonata writing to a very high point of perfection. Their numerous writings of the kind established in the clearest possible the principles of the artistic and the

Beethoven

Profiting by Clementi's
[illegible] of pianoforte
technique.

Form in relation to the
structural side of music.
~~to~~ and the ~~i~~ what the
[illegible] really
amount to.

smart way of dealing with subjects as to make this kind of work perfect in balance and consistency. And this was not the only advantage he enjoyed; for the composers who had given their attention to pianoforte styles like Clementi had given it a very good start in the modern direction and had solved some of the problems which arose with respect to adaption of the new instrument. So Beethoven was spared the necessity of discovering the more elementary matters of structure and style, and was able to give his attention all the more freely to the musical ideas.

There was another thing too which made a great difference in his way of treating music from that of his predecessors. The world was just waking up to a great change. In Handel's or Mozart's time the people who lived in courts had it all their own way. ~~Consequently~~ The masses ~~had~~ of the people had hardly begun to wake up to seek for themselves in the comforts and conveniences which were then known in the world; and the people who then were to be heard were those who were capable in arranging themselves in an elegant or

Conclusion

[illegible] of the VT
[illegible] [illegible] [illegible] in
[illegible] [illegible] -

luxurious manner and getting as much ~~amusement~~ pleasure out of life & turn their attention to the rights and requirements of their power brethren. In fact they looked upon their power brethren almost in the light of different beings, merely provided to minister to their wants; & they kicked them about and trod on them, and would take their earnings from them and spend them pretty much according to their fancy. But towards the end of the 18th Century, Philosophers and men of light and leading in Matthew Arnold Circle, began to call attention to the fact that men were constituted very much alike as the whole & had the same necessities and the same rights to a fair share in the blessings that were to be had in the world, and the masses of the people too began to think in a way that they had some considerations given them, & some of them began to be unruly, and to insist that the little circle of privileged people who had had the luck to get on the comfortable side of their hands

[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

should either make a better use of their time and opportunities or be abolished. Thus mind indeed was beginning to be moved strongly in a new direction, & to wake up to large and liberal sympathies which for long a time the leading men in the world had been almost unconscious of. This enlarged kind of sympathy gave in time to almost every branch of art and literature, but most of all to Music; and the it found its first great exponent in Beethoven. You will understand the better if you think of the different people for whom the Music was intended. ~~When Haydn~~ The people for whom Music was chiefly made in times before Beethoven had superficial lives of elegant frivolity, and the music they wanted was such as would appeal to their refined tastes without stirring them too deeply, or appealing to sentiment: which might be inconvenient. The result is as I have often pointed out to you that composers lay a great stress on the artistic

side of the music; which was quite fortunate because it happened to fit in with the development & perfecting of the new kind of sonata form. At the end of the century ~~any~~ people who had to produce music were conscious of a different audience; instead of the ~~limited~~ audience with limited sympathies, whose natures were perfectly choked with conventionalism and etiquette they were conscious of the unequal public whose minds and sympathies were all alien ~~to~~ to noble feelings ~~and ideal~~ and whose ~~feelings for the~~ interests were not limited to a clique but were free to all mankind.

Beethoven was from the first an ideal poet of all humanity. He felt that as a true man nothing ~~was~~ that lay in mankind was alien to him — ~~and in such~~ the mighty ~~instinctively~~ instinctively ~~instinctively~~ have made a parody of some well known lines of Coleridge

All thoughts, all passions all delights
~~etc~~ Whatever stirs this mortal frame
All are but ministers of Art
And feed its sacred flame.

Many stories about Beethoven's feelings about the aristocracy of his day. e.g. His passing turned he knew in the road with his hat crammed down on his head — At the house of Count Browne playing a duet with Ries, a young aristocrat & went on talking during the music — Beethoven stopped & pulled Ries's hands away from the keys & saying loudly "I play no more for such hogs." Neither would he for any aristocrat.

First chance he had sent off in frenzied haste.

1795

Op 1 Trios —

Op 2 Sonatas —

One of the signs by which you may judge how strong the impulse to Sonata writing was in him is the enormous number he wrote in proportion to other works of all sorts in his earlier years. Out of the first fifty 4 his works of all kind more than half were Sonatas.

It could no longer be restricted to the narrow limits of sentiment which belonged to court circles. ~~Then~~ His sympathies naturally turned from them & against their narrowness to the large field of feeling which belonged to all the various grades of human existence. In his sonatas you find this out clearly, for it was in his pianoforte sonatas that he first showed what he was. The pianoforte was always a natural mode of musical speech with him and the Sonata form was the most natural form for him to put his ideas in. Wagner has noticed this ~~to~~ somewhere in one of his critical & philosophical works & musically when he says Beethoven was by nature a writer of sonatas. In no other department of art did he so readily find his own way of expressing himself — whether it was Symphony, Concertos, Overtures, or vocal & choral music; they all lagged behind in point of time in comparing with the absolute immediate & constantly — the true expression of Beethoven's mind is all his force & originality of character

The eye tends often among the
forms on a means a note on an end
Section confusion behind the complement, or
aesthetic management of forms as their object,
they hide a point beyond that the eye more
or less by accident. Practice only was made
up he would be should beyond that, &
make the forms for the sake of the ideas
But it is the intellectual side of the
conceived

The first Sonatas of course stand from much the same standard in point of structure as Haydn's & Mozart's. The main outlines of these works are the same. Their arrangement of subject in the order of keys has amplified, and it has been amplified ever since more or less. And their way of balancing the one portions of the movement which relate to exposition & discussion, or statement of subject and development of subject has amplified & worked upon. These are the principles to which composers had been working up for nearly a hundred years, and they appear to us now as old as good in principle as can be had.

But Beethoven began to work the principle in a new way at once. The sort of way he was bent upon extending the scheme & position of Sonata was shown at once in such a detail as the number of movements he put into his works. You will remember that there is scarcely such a thing to be found as a

No 1 movement

Sonatas of Mozart or Haydn in more than three movements. One in forty would be quite a liberal estimate.

But you will most of you remember that Beethoven began at once with four movements. Both the Sonatas of his second work, the two which were dedicated to Haydn & stand first in all your collections, have four movements. That is to say the regular first allegro, and the slow movement as usual, & then a Minuet and Trio or Scherzo, as there is before the last movement. Even from this you may see that he began with a notion of making Sonatas more important than they had been: & more equal & in auto the weight & Symphonies & Quartets. And then although these first Sonatas have great likeness in style to those of his predecessors they are much more full of impulse and fervour & heartiness and so. The slow movements

of the first is rather after the old model of Haydn & Mozart; graceful but a little conventional, and serving more as a means to show off the mastery of the players execution than the composers earnestness of feeling. But the slow movement of the second sonata seems already to be taking a new line. Simple as it is it has all the marks of the noble breadth and sincerity of feeling which are among the things which distinguish Beethoven's slow movements from all those that went before him. The massiveness of the sound, an outcome of the harmony which is used in these movements comes even as early as this. And but two sonatas later, that is in the slow movement of the 5th sonata the same theme of real Beethoven and sounds very much more strongly. This time massiveness and grandeur of the original has really stepped out and spoken that original to us. There is no need to make a tune and a formal accompaniment to

as his predecessors used to do. The idea does not want accompaniment, it comes out straight in a lump; a perfect piece of music in which there is neither padding nor flummery of any kind. Then if we go on a little further to the second movement, something fresh seems to come upon us. Not only has the subject a direct and positive character of like that of the first movement, but it has a new kind of tender pathos. A sentiment of glorified sadness which could only be possible in the new world of feeling which came with the French Revolution. If one turns to think of the conventional a polite member of the old aristocracy sitting up with blank smiles on their faces listening to such deep and earnest strains as these we feels how ludicrously inappropriate it would be. They would probably have nodded slowly to one another and hinted that the kind of person was

as in the Wickersham; & the
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as the same sort of people do now —

spite out of place. But to us and those people of Beethoven's time who were enough to have wider sympathies, and among the aristocrats themselves, such things have had the very deepest interest. We feel the poetry and truth of them, and they go deeper into our hearts than anything in music since Bach or Handel. It was in the Sonatas that this kind of movement first made its appearance; and Beethoven of ~~after~~ after made as much use of it in Symphonies & Quartets. Later on the Sonatas as whole came to be still more free in form, and more universally infused with the spirit of poetry which first made its appearance in the slow movements. There in many cases the slow movements became less conspicuous, as in not few of the Sonatas of the middle period of Beethoven's life there was no slow movement at all. But

he had not by any means given up writing them, as he received himself, to be special, till almost at the end of all his works to give the two greatest slow movements which exist for the pianoforte. The first namely the slow movement in the 13th Sonata Opus 106, and the last movement of the Sonata in C minor Opus 111. In these two Beethoven summed up everything that was most characteristic & most deeply portrayed in his nature as far as it was possible to express such things on the pianoforte.; and to you will find that the older you grow and the better you understand & feel you, not the more will these movements be to you. Of course if any of you take a friendly view of what Beethoven ~~does~~ is not meant for you at all, neither in his early nor his later slow movements; but I am speaking on the

as complete that you all are in earnest about it, & look to find pleasure in what is noblest & best in your art and not in dazzling flames & fire works and rapid effervescence, & such pitfalls of the ~~[illegible]~~ thoughtless public.

But we must think about something else than the slow movement. In them we have the strongest expression of the characteristics of Beethoven. But as I have before said these things do not appear at one time in the other movements they come in the end to have almost as much effect there ~~[illegible]~~ too. In the early movements first and last movements often have strong figures, and beautiful passages, but they seem to be made on the old lines more or less; with subjects more or less of the old type. But by degrees one becomes more conscious of the predominance of something

X

beyond the mere succession & juxtaposition of times — some sentiment which pervades each movement as a whole, and makes it a poem of its ~~poetic~~ instead of a string of tunes. It is the introduction of a sort of dramatic element into classical instrumental music which gives it altogether new life; and you will see later how it spread out and communicated itself to the rules of composition nearer to our time like Schumann & Brahms and was one of the principal sources of the various incidental pieces which in our day have taken the place of the Sonata. This is obviously not to be suspected in all Beethoven's numerous Sonatas but you find it in all of those which have the highest and truest marks of his genius. The first one in which it comes out most striking is the D minor of Opus 31. Most of which is in a style which must have been absolutely new. The

world. The musical world was accustomed to pretty plain sailing before Beethoven came, but he pulls up and moves his slow tempi and his quick tempi in sort of ejaculations ~~that~~ which come in Beethoven to his inner most soul — and have a sort of dramatic basis. The thing which is the case of the D minor Sonata is all the more strongly emphasised by the way in which he introduces a kind of recitative unexpectedly when he comes to the return of his principal subject. This appearance of recitative I think one of the most significant things you can come across. If you will consider a little you will see plainly that ~~[illegible]~~ the abstract idea of formal instrumental music, recitative has no place. Recitative is in its essence formless. It merely follows the elevation of ~~the~~ declamation, and that form in there is must come altogether from the succession of the ideas. But the secret conception of instrumental

D manuel [illegible]

music everything depends upon form. If the doctrine of the entirety of form were to be allowed everything would depend upon the perfection of form, in which every little detail counts. So, to introduce recitative in the middle of a movement is to form that point of view to introduce an entirely blank. It is a fact that the pedantic doctrine of "Act for act; scene" could not count at all. It is only possible on the grounds of admitting the preeminence of something which lies beyond the pure artistic structure and is in fact the idea: or poetical conception of the movement. We can judge of the fitness of recitative on the principle of the pudding of the old saying. The best test of it is the eating, or the best test of Beethoven's introduction of the element of dramatic or poetical character in his music is the hearing

and I am inclined to think that most of us ~~not~~ find the first movement of the D minor Sonata notwithstanding its peculiar form, not only contemporary, but one of the most contemporary of all his pianoforte movements.

This, ~~element of~~ principle of allowing the poetical idea to influence the form appears to us inimically to add to the oneness and consistency of the movement in which it is prominent; but to people who ~~[illegible]~~ were brought up to the old idea of form it appeared a drawback. In reality it adds enormously to the difficulties of the composer and scarcely any other composer has succeeded in carrying out works successfully on similar principles. For Beethoven ~~adopting~~ allowing the ideas to influence the form of his works so much must not be taken to imply that he lost sight of the requirement of form. It made the form very much more elaborate but it is quite as perfect and much more interesting

than in any other composers treatment of form. He always managed his apparent deviations from the principles which were familiar before his time so that the balance came right again in the end. If for instance he made a novel modulation in some unexpected place he would always manage so that the other divisions of the work matched with it; or raised the tone of the whole so much higher and made the detach so much richer that what was unusual from the theorist point of view was perfectly natural from the point of view of the hearer. The natural explanation of his work from the point of view of history seems to be that all previous composers had to develop the form by degrees to its clearest and direct utterance, & it fell to Beethoven to use that form for the expression of the noblest and most poetical ideas. Moreover while the greater part of composers before him had made their effects out of division which were to all intents & purposes distinct he blended all the parts so well

Selenga

is a whole that the different divisions though they are distinct are no more divided from one another than a man's arms and legs are. A modern ~~critic~~ critic of great ability has compared his Sonatas to perfect organisms; so perfectly knit together and so completely in one thought or mood that they all seem to have grown in connection with him and can understand together.

The dislike of some hypersensitive people to having separate movement taken out of a sonata by themselves, but hardly any one else in the history of music has been great enough to make all movements hang so closely together that it should matter much whether you play one or two movements or the whole work.

You must take notice of the appearance of Sherzos in Beethoven's Sonatas. Hardly any composers before him had written such things. ~~[illegible]~~ You may find one in C.P.E. Bach's works, & one or perhaps more in Haydn's, but they were extreme rarities. Beethoven began with a little one as early as his second Sonata, and from that time up to the end

Scherzo
takes the place
of the
dance movement

A change from
the Minuet & Trio
necessary –

of his days he made it one of the characteristic features of his work. The Scherzo generally takes the place of the dance movement but as Minuet and Trio in Sonatas; & it represents the same ~~body~~ ~~kind of~~ kind of liveliness & sportiveness as the dance movements had done. ~~Some~~ Some of Beethoven's are really dance movements under another name and have ~~the~~ the regular rhythms of a dance. But often ~~are~~ are quite free from any such strict basis, and are as wild & capricious as possible; full of fun & ~~wilful~~ humour and fancy. ~~They were~~ The Minuet & Trio could not have continued as a feature much longer as the Minuet was getting old fashioned, & being supplanted by Valses & Ländler — and if a musical work is to have any high value it must be free from anything which is out of consistency with the style & feeling of its contemporaries. At the time the Minuet was going out of fashion it must have seemed even more old fashioned

them it does now. For the generation that was dropping
it must have been quite familiar with it as the dance of
their immediate forefathers, & judged it all the more
informally because they ~~were~~ were still fond of the
as old fashioned
enjoyment of the more lively & seductive style of the Waltz.
So Beethoven's adoption of some new form was not only
natural & fine but necessary to the world. The Minuet
was, in their eyes, by the end of Haydn's time, Haydn
himself is said to have exclaimed that it would be an
act of the greatest feat of genius to produce a new Minuet.
Beethoven did in time produce a few really new Minuets:
but he chiefly concerned himself to supplant the Minuet with
something equally to the purpose in its place and more in
conformity with the progress of modern musical feeling. And
the dance, which he brought to perfection, has ever since been
one of the most characteristic features of the work of
all modern composers, Schubert, Weber, Chopin, Schumann, Mendelssohn, Brahms,
~~Schubert, Weber~~ having all ~~contributed~~ furnished remarkable examples.

We must ~~say~~ think a little of Beethoven's treatment of the pianoforte in his Sonatas. In his early days he had the reputation of a pianist. But I expect he was always rather a rough one. He probably touched greater heights of expression at times than any other pianists; & interpreted things in a much more interesting way: but he probably did not aim at the sort of finish which is necessary now to a pianist's good reputation. One can judge this from the fingering he sometimes suggests for passages, which to modern fingers are often seem clumsy. But whatever his or fingers were, the idea of the way the instrument was to be treated was always fine and true, and got finer and more comprehensive as he went on up to the end. He had that important gift for finding the ideas which were most suitable to his instrument; & finding them in such a form as it would be difficult to improve. Earlier masters had often written passages for keyed instruments which would

[illegible]

have been more suitable for voices, & he himself it must be confessed sometimes wrote passages for voices which would be more suitable for instruments. But with the pianoforte he was almost infallible; and what is curious is that he seems to have ~~[illegible]~~ formed out how to do more & more wonderful things even after he was deaf. For instance in the three movements of the Sonata Op. 106 there are effects which are quite unlike anything he had ever done before: the last movement of the last Sonata of all arrives at a height of expression which ~~[illegible]~~ passes ~~[illegible]~~ all the rest that had gone before, both in richness and in ~~[illegible]~~ ~~anything before~~ the perfect fitness of the thing said.

The Sonatas spread over a time of about 27 years, as the first ~~[illegible]~~ of them which are numbered as complete by having Opus numbers attached to them bears the date 1796, and the last — the Choral Sonata — which was made its appearance in 1822. They cover the whole Opus III ~~[illegible]~~ or written ~~[illegible]~~ period of his musical activity, and illustrate perfectly his different styles. The earliest being most near to the Mozart

and strong pattern, the middle one having most of the fervour and impetuosity of early manhood, & the last reaching the greatest and most unclouded heights of all, and being tinged with a certain lofty intellectuality ~~and~~ that makes them too hard and too high for natures which are not gifted with ~~the~~ good musical organization & faculties.

The impulse which led Beethoven into the new line which I have tried to describe to you was ~~of course~~ not peculiar to him alone of his contemporaries. The spirit which moved him produced fruit which was strongly characteristic of him, but it moved other composers too very strongly to produce works of the same modern style after their manner.

The two greatest among these were Weber and Schubert, who were both in their respective ways strong representatives of the modern tendency of Music; ~~and their work of the~~ Weber's greatest successes were made in the line of ~~Romantic Order~~ Opera, and it was in this line that he showed the

bent of his genius most naturally; ~~and~~ it was the time which at that time gave the readiest style ~~[illegible]~~ for the expression of these modern kinds of ideas. But he was also a remarkable pianist, with a great hand, capable of unusual stretches, as those of you who play much of his music, will find out; ~~this fact~~ and though ~~[illegible]~~ he did not produce a large quantity of music for the instrument what he did write has so much character about it and so much fancy & originality in the music ~~[illegible]~~ ~~[illegible] in the style of the Mozart~~ and the way of writing for the pianoforte that his few best works rank among the most important and effective contributions to the ~~[illegible]~~ category of pianoforte music. His Sonatas that is to say the best of them such as that in A♭ and that in D minor are concerned in a thoroughly modern fashion. As in Beethoven's case the form falls away into the background, a business altogether secondary & the way free & picturesque & rather dramatic treatment

of the ideas. The first movement of the Sonata in A♭ for instance is quite strikingly unlike the old fashioned type of the days before Beethoven; full of ~~the~~ changes of time and direction which imply almost unlimited freedom of tempo rubato and declamation for the player — & show that Beethoven meant it to be played much in the same way as a good singer deals with an aria or a fine bit of declamatory singing, bringing it as near ~~[illegible]~~ to dramatic music as it is possible for instrumental music to go.. Schubert's Sonatas are in quite the same direction. He was not a remarkable player, but his genius could dispense with that, for if ever man was full to overflowing with ideas it was he. The Sonatas are full of character ~~the~~ first as Beethoven's are, and some movements have unity ~~and~~ completeness as well as wonderful beauty. But very few of the Sonatas are completely satisfactory as a whole when judged from the highest standard of art. And both Beethoven & Schubert Sonatas ~~through~~ throw a peculiar light upon

Beethoven, & really show to an astonishing degree by comparison how supremely great Beethoven was and how unapproachable in the highest sense. ~~For the contrast shows together the~~ For the adoption by Weber & Schubert of the same free way of ~~sense of balance & proportion in Beethoven work~~ treating ideas almost destroys the feeling of closely knit form. Their ideas carried them away & made them lose all sense of balance & proportion - Their works are interesting for the sake of the ideas, but the form becomes weak, whereas Beethoven held ~~his pieces~~ equally ideas & form in perfect control. Scarcely any of either Weber or Schubert's movements hang together completely as one piece. They have the sense of isolated movements strung together like the old movements of the Suite because they made contrast & not because they had any necessary connection one with another. And how natural it is to take a movement out of one of his works is quite familiar to many of you by the reason of the way you play the last movement of his first sonata in C which you call the "Moto perpetuo" without ever

Hummel

But always rather inclining
to the tradition of the
harpsichord school
& consequently

thinking of the rest of the Sonatas. Whereas I very much doubt if any of you who have arrived at any sort of mastery of the pianoforte would be allowed to deal with any one of Beethoven's Sonatas in the same fashion.

The conclusion one naturally draws is that the day for pianoforte Sonatas ended ~~naturally~~ with Beethoven. And in fact nothing of the highest order has ever been produced since, though many composers have tried their hands at it.

A composer of Sonatas whom we must take note of is the same time as Beethoven is Hummel, who was born 1778. He had an extraordinary genius for pianoforte playing & a most perfect insight into the nature of the instrument which he treated with most consummate skill in the works he wrote for it. He holds rather a peculiar position, for he scarcely belongs to Spirit & the modern school. As a boy he spent some time under Mozart's guidance, living constantly with him, & the influence may have secured to give a peculiar

but in his mind; as he always seems to be striving to reproduce something after the old fashion with all the musical resources of a complete virtuoso ~~of the pianoforte~~. The works appear to have surprising terms of modulation and occasional touches of beauty, but the spirit is not equal to the brilliancy of the treatment of the instrument. In the historical position his sonatas occupy is rather that of illustrating the advance of the highest class of pianoforte playing, than the development of the poetical and ideal side of music. It is almost the opposite to Schubert - for in his work the ideas are everything, in Hummel whereas the technique is everything. But we cannot afford to ignore that technique is of some value in art, & it is that respect Hummel's Sonatas occupy an honorable position. A few years of that day had a certain vogue in writers of Sonatas, but after the lapse of time they are quite forgotten as they did nothing for art they are not worth remembering.

Weber - 1786 - 1826

[illegible] 1787 - 1853

Mendelssohn born
Feb 3 1809

[illegible]

Schumann born
June 8 1810

[illegible]

The great masters of later times, have almost left Sonata writing alone. Mendelssohn produced a pleasant & graceful work of the kind when he was young, and some extremely ~~which are really an~~ admirable works called Sonatas for the Organ, which are really among his best productions – and have the merit of being on entirely different lines from the pianoforte Sonatas as far as form is concerned – which shows at least the ~~power of the~~ acuteness of his judgement. The type of pianoforte Sonata form does not seem to be very appropriate to the Organ. Schumann too wrote some Sonatas in his early days & they are certainly among the best of the Sonatas since Beethoven. But at the same time they illustrate the decadence of the form of art, for they were not written all in one piece or in one mood like Beethoven's but on a sort of speculation. The one in f minor for instance which is most often played was written by fits and starts at times long distant from one another. The slow movement was written first in 1832

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then ~~two~~ three years later, in 1833 he wrote the first movement and the Scherzo, and the last movement in 1835. The very interesting Sonata in F# minor which Mrs. Schumann played last year or the year before at the Monday Popular Concerts was begun while the other Sonata was still unfinished in 1833 and was finished in the same year 1835. The F minor Sonata was probably written in the same irregular way and changed about experimentally at various times; always with a view to get it to hold together as a Sonata should, but always with incomplete success. Schumann seems all the while to have been trying all sort of ways to see if it was possible for him to write anything on the old ~~lines~~ principles of the Sonata - French part of the first one is evidently held in restraint, as if he was trying to make himself write according to the old rules or on the old plan: & the work is very brilliant & effective, but at the same time neither genuine spontaneous Schumann, nor now a thoroughly satisfactory Sonata. Then in the F# minor he gave himself the rein the other way, & the result is much more like

Received March 7 1833

our real romantic & poetical Schumann, but it is so unlike the old well balanced type of Sonata, that rigid theorists are constrained to condemn it; & for that same reason ~~chiefly~~ it is scarcely ever played. And the F minor is a a shade even less satisfactory still.

All this must of course point to something by way of conclusion, which obviously is that the old type of pianoforte Sonata is no longer in natural conformity with our modern ways of expressing ourselves. If we dress our ideas in such a way ~~that~~ they will not come out naturally — say all they have to say. Schumann could say all sorts of peculiar things, & produce the sort of music which we most of us like as well as anything there is in music when he could find a form to chose to put it in: but in the old disciplined well balanced Sonata he could not be quite himself.

Brahms' work seems to point to the same conclusion. His two big sonatas were I believe both written when he was very young

Hannah Bennett

possibly before 20 and before he had arrived at sufficient maturity of thought to realise the highest ideals of art. They too are fine large interesting works, & possibly as near being ~~such~~ real Sonatas as anything since Beethoven; but they certainly do not come near being well balanced & clearly cut works like the ideal Sonata.

Yet again Sterndale Bennett illustrates the same thing; for though he had much more aptitude for regularity and self restraint than Schumann, he was driven to help himself out by taking a ~~regular~~ programme of a strong kind when he set about writing a ~~regular~~ mature Sonata; & as a call of course he gave it, made it a sort of Musical poem or ~~the story of~~ Dream of Art.

The conclusion of all of it is that we have got into a different musical climate, & different emotional conditions from those which produced the very satisfactory Sonatas of the highest type. It may be possible yet for someone to revive it, but I confess I think

Script

an abstract

form.

and the form

[illegible] [illegible] [illegible]

points is carried
integrity
of its [illegible]

must contain of

Culture -

Art is made

[illegible] for man [illegible]

[illegible].

it is extremely improbable. You will remember that I told you the ideal of Sonatas is an abstract one. A Sonata is properly a sound piece which explains itself without programme. A sound piece is which the Music is all sufficient by reason of the perfect way in which the form is centered; and in which the emotional material does not become so strong as to unbalance our feeling of the composers control of form. ~~In Beet~~ Up to Beethoven's time most attention was given to the centering of the form. In his work the form and the emotional side of the work were perfectly balanced; both at the highest pitch possible. After him the emotional side ~~by~~ became so strong, ~~and composers to adapt the form to express their ideas in; and~~ ~~search the channels they adopted the sonata form to~~ and whenever Composers ~~fell below the highest mark~~ tried to write pianoforte sonatas they consequently fell below their highest mark — so they have been forced for the most part to look for some other form to express their ideas in

Modern typical
piece the
entrance of
work done
on the site.

such a Mendelssohn in his Songs without words and the numerous fantasies, or Capriccios which you play so much of in the College, or Schumann in his Phantasie Stücke, or Henselt or Kullak in his Concert Studies and Variations and Rhapsodies.

At the same time you must not forget that these forms only became possible by means of the work that had been ~~composers that are the forms freely with dances for~~ done by composers in the line of Sonatas; and many works ~~works for more instruments than the pianoforte~~, which you know under other and more characteristic names are really ~~but in disguise & [illegible] dress. And that in~~ a slow movement in disguise; or a movement in which ~~the finales offenbar~~ ~~and finally~~ by ~~means~~ of the ~~finales~~ Sonata movement are mixed characteristic qualities of different ~~for instance work which the combination effect~~ up together. Almost all of the thousand and one varieties ~~of modern~~ pianoforte pieces are constructed upon the same ~~Before we go on to consider them we must form a~~ ~~little attention to the way in which the modern [illegible] forms are connected with dances~~, & how they came to ~~in fact~~ radical principles as pianoforte sonatas.

[illegible]
[illegible]
[illegible]

& great many of them have no balance of subjects, or regular portions devoted to development; but their phrases ~~and~~ are constructed in the same harmonic way, & their periods are balanced & defined by half closes & by the use of tonic & dominant harmony just as in Sonatas; & if composers had not first developed the art of harmonic form in ~~the~~ works of the Sonata order of a highly developed kind first there could have been no characteristic pieces of so in modern times. There is also another side to the matter. What is that ~~the whole~~ composers had enough to find out how to say characteristic things with enough point to make the whole of a piece of music of a lyrical kind turn upon them; & this was done to a great extent in ~~the works of the Sonata order~~ the making of Sonatas. All of you who get through much pianoforte music will be sure to notice how in the palmy days of regularity; when Sonatas were all built on nearly a possible plan & with very little variety in the details there was very little of any other

kind of Music ~~and~~ of enough interest or dignity to be worth taking much note of: but as the forms of Sonatas grew more elastic & their contents more varied & more striking, ~~and~~ great composers ~~they~~ came to use other forms more and more. In the times of Haydn & Mozart we can find little written ~~for playing by ear~~ which is not in regular Sonata form, but among Beethoven's works we come across many lovely Bagatelles; ~~&~~ and he began writing ~~such things~~ very early in life. Then we get on to Schubert & we have a still greater quantity, proportionately, & we notice how they become more & more characteristic & in the Impromptus & Moments Musicales, & then after Schubert we come first to Mendelssohn with his plethora of simple pieces, & then to the two most characteristic composers of all of this kind, Chopin and Schumann; and we certainly feel that in their work we are in the midst of a thoroughly modern form of art — a form which is much more natural to us ~~than~~ in the part of the nineteenth century than Sonatas are. The difference consists to a great extent in the much more

Tome 1

intense quality of the music. The ~~expression~~ materials are much more concentrated than in Smetana, and are less dependant for their artistic value on their structural qualities, than upon the development of ~~[illegible]~~ the ideas as ideas ~~[illegible]~~ and upon ingenious devices & in the treatment of the instrument, by which new & remarkable effects of colour or rhythm ~~[illegible]~~ a got out of the pianoforte. From the point of view of the ~~pianoforte~~ treatment of the pianoforte Chopin of course takes the highest rank. His musical nature was all centred in the pianoforte, & he must have the credit of everything in connection with it. He had ~~[illegible]~~ such a delicate organization that it ~~[illegible]~~ rather tended to morbidity, & an excessive sensitiveness of nerve often does; & as was natural he produced all his best work in his early years; & when his excitability had not got worn out natural fund of fresh animal spirits. It will be just as well if you know something of ~~[illegible]~~ Chopin's circumstances as

Chopin

1809
–1849

the wonderful effect he has had upon the development of pianoforte Music, & the fascination he has exerted upon many conspicuous musicians of our time make him one of the most important composers of this century. He was born in March 1809, the same year as Mendelssohn and barely a month later. His father was Frenchman who had gone to Warsaw in Poland as a private tutor & had settled there; ~~keeping a school for the sons of people in the neighbourhood. His mother was a genuine Pole~~ and became a professor in the local Lyceum. His mother was a genuine Pole, & from her Chopin must have inherited most of his most interesting characteristics. He appears to have shown his musical aptitudes pretty early, & was performing in public as early as 1818 when he was just nine. His early compositions were all dances like Waltzes, Mazurkas & Polonaises. His Masters were a Bohemian called Zwyny and a German called Elsner and he learnt enough from them to become one of the most able and

refined pianists in ~~Europe~~ Europe by the time he was nineteen. By that time he had written 2 Concertos and other ~~popular~~ pianoforte works of some note & started with the view of making himself known by playing them in Paris & London. But when he got as far as Paris he stopped; the place & the friends he ~~had~~ made fascinated him & it became his home for the rest of his days. He became the idol of that capital, and ~~intimate with all the ladies~~ intimate with the highest people of ~~all~~ the highest standard of intelligence; such as Liszt, & Berlioz & Balzac the famous novelist, and Heine & Meyerbeer; and most intimate of all with George Sand, ~~the~~ who after 1838 when his health gave way nursed & tended him & took him to Majorca in the hope of reestablishing his ~~health~~ strength. The latter part of his life was spent chiefly in Paris again where he was most popular as a teacher among the fashionable ladies of the day. He only came once to England and played but little here. He died in ~~1848~~ 1849. People in his life time,

especially classical musicians, were inclined to regard him as a sort of marvellous amateur. Schumann was the man who took up the cudgel for him most warmly, & quite early in his career wrote an enthusiastic paper about him in the journal to which he supplied articles about music. His opinion of him went so high as to consider him the most poetical and daring musical genius of his day; & he certainly was influenced by him himself in many ways. They both of them represent the highest phase of the new romantic tendency of music which has become such a conspicuous feature of the art since the first quarter of this century; and both of them aimed at gaining large & rich & original effects out of the pianoforte, which they effected partly by spreading the range of their chords over wide expanses, & sounding great masses of notes together with the help of the pedal. Their use of the pedal is in fact one of their most important characteristics

and distinguishes them as Liszt & Brahms from the
older school with whom even ~~tth~~ Mendelssohn some of the
habits of thought attaching to the old harpsichord school
still cling: ~~I am sure all of you must be conscious
of these difference in volume of sound & richness
of colour there is between their school and the ~~other~~
representatives of the purely Classical ~~older~~~~ This ~~is~~ phase of pianoforte music is partly and [illegible] ~~[illegible]~~ One of
the most conspicuous tendencies of ~~late~~ modern music of the
last two generations, which in its attention to the producing of ~~[illegible]~~ warmth, a fullness & richness of
sound. By this time most of you are familiar with its
highest phases ~~is~~ on a large scale in Wagner's ~~treatment~~ of his
orchestra: It does not seem to require any great musical
cleverness to see the difference between the amount & variety of ~~kind of~~ sound
in the orchestral music of Mozart or Mendelssohn or even Spohr ~~produced with their~~
~~orchestral~~
~~attention~~, & the infinite richness and variety of what Wagner produces
to his instruments ~~music~~ is: and the same tendency is shown in the modern
~~school~~ of ~~[illegible]~~ composers for the pianoforte: Since Beethoven
composers have given much of their attention to cultivating
~~thing~~ ~~have~~ cultivated this art of musical colouring: & this

in the last phase ~~of the development~~ in the history of instrumental Music up to our time: I that you may divide the ~~period of~~ development of modern instrumental Music into three periods; the period when form was the prominent factor in the minds of composers & public alike: the second, the time when ideas attained their highest point in the hands of Beethoven, and the 3rd time when colour & richness of sound were the prominent characteristics of the art. The strongest instance I can give you of this ~~modern~~ late condition of art is Gounod; Redemption; for in that there is scarcely any attempt at choral writing of any artistic value; the solo voices are chiefly employed in ~~interlude~~ entering the dialogue or narrative, and there are scarcely any figures or passages of any definite kind in the music; therefore it is Berlioz the work is made to depend upon colour almost entirely. And Gounod colouring is sensuous and subtle to a considerable degree, & therefore hangs most of his success. I choose Gounod as the extreme type because of the musical exaltation of his work, which

contrasts to strong with the way in which Wagner and Brahms fill every part of the music with clear definite and striking ideas. When Gounod makes colour with bare chords; Wagner obtains the same effects with the ~~[illegible]~~ addition of definite and rhythmic figures. (Illustrate) This of course puts the colouring phase of art in the utmost prominence, & the manner which has attended Gounod's work shows how susceptible the musical public ~~[illegible]~~ has become to colour and fullness of sound. Modern ~~[illegible]~~ composers for the pianoforte have cultivated just the same elements of art as far as the nature of the instrument would allow them; ~~& of~~ ~~[illegible]~~ it requires a very considerable knowledge of the capabilities of the instrument, and ~~[illegible]~~ an instinctive sympathy with it to produce anything which has any great value as representative of the time we live in. A great deal obviously depends on the actual invention of devices of technique. Schumann was a great instrumentalist ~~[illegible]~~ in the direction from the

first and in his early days he was constantly trying to find out new effects deliberately; & new ways of emphasizing rhythms, & hinging at passages; as for instance in the Paganini etudes, & the Papillons. And it was no doubt partly this side of Chopin's Musical character which struck him so much — ~~In this respect they were Sister Arts, & they talk of Romantic spirits~~ ~~Schumann's colouring is more clear~~ Chopin's colouring is more perfect and clear than Schumann's; but Schumann's ideas are of course immensely deeper and nobler than Chopin & his treatment of them more interesting, & powerful; And his colour is at times deeper too. Chopin had a great advantage in perfect of his pianoforte from being a specialist, and a real virtuoso; whereas Schumann was more of an all round musician, ~~& a man~~ and his development of his pianoforte playing was stopped by the accident of his ~~fourth~~ third finger in the attempt to make it more flexible by stretching it. Chopin's attempts at actual Sonatas ~~[illegible]~~ represents much the same condition of

cost as Schumann. He attempted several, and one of them, that in B♭ minor with the funeral march in it is musically interesting; & of course romantic: but its very romanticism ~~[illegible]~~ & high colour take it out of the category of real genuine pianoforte Sonatas; & make it seem at times to be striving to conform to regulations which are not natural to the style. Chopin's best work indeed was far less towards Sonatas than Schumann's; ~~[illegible]~~ ~~the~~ his French origin was enough to account for that; for ~~[illegible]~~ as I have pointed out to you before the French nature has naturally but little inclination for the intellectual side which is necessary in real abstract instrumental Music. Chopin's power lies in his rhythmic & the poetry of his conceptions, his peculiar national Polish vein & his wonderful instinct for the pianoforte; and it does not lie in the power of development, which is necessary for successful production of Sonatas; and his works are valuable rather in proportion to his giving free vein to the qualities that are natural to him: & in the

August
1811

Preludes, & the first book of the Studies, and the Mazurkas and Polonaises; there is any example where he tried to submit to classical regulations. There have been plenty of other workers in the same field of free instrumental Music besides Chopin & Schumann, and they have contributed something important to art in proportion as they have brought something genuinely new into it; ~~for instance Grieg~~ foremost among these are obviously Liszt & Brahms. Liszt was born ~~1811~~ 1811, ~~he came with his Horse popular tunes~~ (but one year after Schumann) at Raiding in Hungary. His father was a musical amateur who had enough musical attainment to start his son. pianoforte playing; & ~~that became~~ pianoforte playing became the centre of Liszt's musical life and the great feature of his career. He had a phenomenal instinct for it, and all the gifts of hand and head most favourable to success. And he also had ambition and power of work. And the wonderful ~~wonderfully~~ is that he has been one of the greatest instruments the world has ever produced. His ~~position~~ importance to art depends mainly on the song; still he has developed the

Prop

technique of the pianoforte; and the wonderful perception he has shown in interpreting other people's works. ~~To him~~ He was one of the first to recognize the greatness of the later Sonatas of Beethoven & to try to make the public understand them: ~~for a short period he did great service to art by the way in which he boldly brought forward Operas~~ ~~and for some time~~ ~~was musical director~~ when he was conductor at the Court theatre at Weimar he did great service to art by the way in which he boldly brought forward many Operas & other works of real musical value which ordinary conductors & stage directors would not face. For instance Berlioz's Benvenuto Cellini, Schumann's Genoveva & Music to Byron's Manfred, and several works of Wagner. But in those days when commonly looked upon as ~~[illegible]~~ hopeless and incomprehensible ~~[illegible]~~ absurdities.

As a composer Liszt represents the latest attempt to deal with music altogether from the side of the idea and the development of poetical conception; without paying any regard to the old rules of Sonata structure; ~~or even the Counterpoint~~ or even those of harmony and modulation. He argues that the tendency of musical history has been to bring forward ideas more

and more. ~~to make the the prominent subject those the.~~
and to make everything turn upon them rather than on the
elements of structure. In fact he endeavors to use music as
a language, and to ~~define his~~ make poems out of it by
using his subjects and ideas much as Wagner does in his music dramas.
He brings forward strongly characteristic figures or subjects just as
Wagner does his "leit motives" and uses them to illustrate the
course of his story or the development of the ideas of his poem
without regard to the set order of of subjects of the old fashioned
~~family~~ family. In the way he has produced an so called Sonata, ~~not~~
which of course is not a Sonata in the old sense of the word
but has plenty of interest and effect about it, and not
a little very plausible reasoning, to support the system upon
which it is devised. It is obviously an attempt to open
up a new field for Sonata writing; but as the name
Sonata has come to have a very definite meaning in the course
of the hundred years or more that it has been
developed, there does not seem much point really in
giving the name to a kind of work which is quite at

Brehm

to stand upon its own basis ~~at home~~ without giving it a name which appears rather misleading, & certainly raises up antagonism in the breasts of the feebler brethren among musical theorists against it. The latest among the giants who have done anything for the pianoforte in independent lines is Brahms; whose method of procedure is utterly different from Liszt's, and maintains the connection with the old classical order of art. Brahms was born in 1833 at Hamburg. He began music very early, and showed most astonishing powers. But the public were not very ready to appreciate him for a long while. As in the case of Chopin Schumann came forward on his introduction with an enthusiastic article in the "Neue Zeitschrift für Musik" in 1853. But even then the public would not be persuaded, & the very warmth with which Schumann wrote set all the stupid and perverse creatures ~~and~~ ~~in all~~ among musicians against him. So Madame Schumann also in due time had to make the public understand him; & I believe that for fully ten years she went on playing his music to the ears of constant opposition. Brahms' position

in relation to the special subject we are considering at present is a peculiar one. He has always set his face against everything that has any semblance of being revolutionary in Music. To Wagner theories and Wagner Music he has always been strongly opposed; and even more opposed to the theories of Liszt in instrumental Music. He believes firmly in the old Classical forms of art, and in their capacity for being expanded to meet modern requirements. In his pianoforte works which are not called ~~two~~ by the old fashioned names are constructed through on Sonata principles; and under the name of Rhapsodies or Classic Studies you may come across modern forms of Rondo, or types of slow movement of Sonatas, and more rarely movement which corresponds ~~generally~~ to the Sonata Binary form familiar in first movements of Sonatas. Brahms, to his own way of treating the pianoforte. He seems to have invented a technique of his own, in which we get all the volume of sound of Schumann or Chopin in a different manner. It is of course less refined or

Rett
1822

sweet and delicate than Ries, but it is more characteristic, and strongly suited to the earnest strong & deep qualities of the ideas he expressed.

Of other prominent composers of characteristic pianoforte music I think I need do little more than mention names & dates. The prolific Raff was born in 1822 at Lachen on the lake of Zurich. He began life as a schoolmaster, but had the good luck to secure the recommendation of Mendelssohn & Breitkopf and Haertel; and from that time he devoted himself to music. But he did not obtain success at once. Liszt and Bülow both gave him a helping hand, and about 1850 his success began and before long his popularity became so great that all the publishers of Europe were, so to speak, at his feet. He had the reputation of being a disciple of the so-called new school of music represented by Wagner & Liszt, but in fact there is little to make any extreme deputation ~~defence~~ ~~for~~ in his work from the orthodox traditions. Some of his movements are orthodox even to a obvious degree; &

Fuller

Pratt 1815

Hamilt

1814

the case in which he has departed from ordinary and not sufficiently characteristically in that respect to make anything noteworthy come of it. Raff had a certain fund of poetry and romantic feeling in his disposition, and a great instinct for effect; which has advanced by his connections with Liszt.

Another pianoforte composer who might have done better and more enduring work under better influences is Stephen Heller who was born at Pesth in 1815. Another of greater promise is Henselt who was born in 1814 at Schwabach in Bavaria. He has made very little appearance in public, or yet has the reputation of being a really great player. He has not altogether fallen in with the tendency of modern pianoforte style, and endeavoured to put into his fingers what other composers do with their wrists. He is a great student of Weber's works, & besides bringing out ~~[illegible]~~ fair proportion of Weber's works, & besides bringing out the characteristic music of his own, after the modern fashion, has made a valuable edition of Weber's pianoforte works, by way of adapting them to the taste & style of pianoforte playing of our day. He

has been found in St Petersburg almost ever since 1838, when he made great success there and had received musical appointments given him under the Imperial government, which he has since carried on very vigorously & well.

As a man who has imported something new into the domain of pianoforte music we must just take note of Grieg who was born at Bergen in Norway in 1843. He got best part of his musical education at the Conservatorium at Leipzig under Hauptmann Rubbe, a Moscheles pupil; & afterwards went back to his native country, where he held the position of conductor at Christiania. His function has been to make the musical world acquainted with the characteristics of Norse music. He evidently absorbed it thoroughly into his constitution & has reproduced it in ways which make it attractive even from the point of view of art in his various characteristic pianoforte pieces. He does not appear to have the power for the development of works on a grand scale, but it is by no means an unimportant thing to supply the world with ~~an artistic~~ something so fresh & new & piquant as the Norse dances & songs.

Rebinding
1829

I think we may close our list with the name of one of the most poetical and sympathetic of pianists & composers for his instrument. Rubinstein was born in Moldavia 1829 at Wechrotynetz near Jassy. He began playing in public when he was only 10, & came to Paris where he fell in with Liszt, whose advice he profited by. Great part of his life has been spent in Great towns, but he has done excellent good work in Russia by the formation of the Conservatoire of St Petersburg of which he was Principal from 1862 to 1867. As a pianist Rubinstein is one of the most ~~one~~ extraordinary phenomena in existence. His technique is perfection; perhaps only surpassed by Liszt. But he plays in a much less premeditated and self contained way; and his hearers do not & the charm of the moment that his playing some times gets the better of him. He plays more like a composer & a poet than any other pianist alive; and there is of course no man alive who can so possess his hearers by the eloquence & perfect sentiment & beauty of tone of his playing.

Sonata
for Flute
with accompt

composition he has eminently the gift of ideas, but not always the self control & balanced concentration of ~~intellect~~ intellect necessary to carry out his works as artistically as the great ~~poet~~ former composers. The very fecundity & teeming imaginativeness of his disposition has been against him; and if he had only had a little more balance & self constraint in his disposition it seems as if he might even have attained rank as a great composer.

Most of you who have read your arts will no doubt have observed that in discussing the history of the Sonata & the ~~first~~ work which invented it in modern times I have kept myself endeavoring to works for one instrument alone, or at most two. The truth is the name Sonata has come to have altogether a conventional meaning; for the works for more instruments are a structure just the same as pianoforte Sonatas the only thing are not called by the same name. At the same time there is a difference in the ~~conditions of the art~~ artistic conditions when the works are written for one or for more instruments.

I have pointed out to you that every form of art depends to a certain extent on the development of the technical resources of the instrument for which it is intended. The object in writing for the pianoforte is to ~~get~~ find a style of music which is perfectly suited to its peculiarities; ~~and the so-called~~ and to use all the technical resources of pianoforte playing to the best effect. ~~Music which~~

When you have more instruments the object is to ~~combine~~ produce music which shall fit them ~~both~~ all both in detail & in combination. If a composer writes for pianoforte ~~cello~~ violin and cello his object is to produce music in which each can take an equal share; and each can have such things to do as are perfectly suited to them. In a perfect work of art for 2 instruments no one instrument ought to have the predominance; ~~and~~ composers try to balance the interest between each one severally and at the same time to make the ~~whole~~ ~~of~~ entire work a consistent and well amalgamated whole. In the development of this kind form of art there is more opportunity than there is in writing works for single

Solo instrument; there is more possibility of variety, ~~and the possibility~~ and consequently ~~to be shown~~ it has been possible for composers to go on producing trios and quartets & quintets and such works with all the possibilities of the modern music after the possibilities of the solo pianoforte sonata seemed to be almost exhausted. The idea of ~~having~~ using instruments in combination for works of a sonata kind began at the same time as the development of the orchestra and the pianoforte sonata. ~~Composers began with sets~~ ~~on violins & other hands, and~~ You already know enough about the earlier forms of Violin Solo & accompanied violin sonata such as those of Corelli, and his followers & Johann Sebastian Bach. In the early days of the Italian Violin School (when combined with a keyed instrument) the Violin was predominant, for the simple reason that the ~~instrument associated with it~~ the latter was not sufficiently powerful to interesting to compete with it. Consequently it was in some way a defective form of art. It was a sonata for Violin with accompaniment of some other instrument; not a sonata for Violin & some other instrument on equal terms.

When composers began to write for sets of strings & wood

and Quartetts they naturally made them play more on equal terms. Some of the composers who wrote Symphonies before Haydn; them also wrote string Quartetts, such as Abel; but it is not easy to find copies of them. Haydn began writing Quartetts in ~~1757~~ 1755 when he was about 23 years old. The occasion of his first attempt seems to have been the acquaintance he made with a rich amateur called Mr Furnberg, who had frequent performances of string trios & Quartetts at his house. Haydn stayed with him & wrote ~~the~~ at first probably as an experiment – But when once he had begun he went on steadily. The first ones are very simple & of small calibre, ~~probably~~ much of the same standard as those of his other contemporaries. But as he went on he continually improved & enriched them & formed at more and more how much it was possible to do with fewer stringed instruments. Then half way through his time Mozart came into the field, and produced some of his finest & most perfect compositions in the form of

string Quartett. Mozart ~~dedicated his~~ himself said that he learnt how to write Quartetts from Haydn, & in recognition of that fact he dedicated his six finest to the old master. According to his own account he took unusual pains with them, & the result justifies the labour, for they seem almost as perfect as works of art as such things could be. The instruments are for the most part perfectly independent, & each has its full share of work to do, & the entire result is as perfect a whole in its unity as possible. It is to these six Quartetts that the well known story of Haydn's criticism of Mozart relates. In 1785 old Leopold Mozart paid his last visit to his son in Vienna, & Haydn happening to be there at the time the younger Mozart got them & together. Some of these new Quartetts were played on the occasion, & Haydn was so impressed by them that he said to old Mozart "I declare to you as a man of honour that your son is the greatest

composer I know either personally or by reputation: he has taste, and beyond that the most consummate knowledge of the art of composition!" These quartetts appear to have been rather beyond the comprehension of some of Mozart's contemporaries; & in one case a well known theorist of the time proposed to ~~new~~ revise part of one of them in order to make it more intelligible & more agreeable to listen to. With Haydn & Mozart other forms of combination of the instrument began to come on – such as Trios ~~and~~ for pianoforte & strings; but as long as the influence of the harpsichord was at work this form of art hardly proceeded to that pitch of interest ~~and~~ which obtained when the true nature of the pianoforte was ~~found~~ Beethoven wrote for the instrument in combination very early. The first ~~works~~ ~~string Quartetts as well as other works~~ began writing original works with an Opus Number viz. 2 Trios for piano & strings. ~~for other combinations of instruments early~~ In these departments Opus 3 is a Trio again composed in 1796, & Opus 4 a String Quintette published in 1797. He began from the standard of Haydn & Mozart.

The string Quartett was again a special promise of his, and throughout the whole of his life he went on developing the possibilities of the form of art, by making the instruments more & more free of one another, & finding out more & more new possibilities of expression for them. It was this kind of art that he went on developing longest, as the works he wrote most in the later days were in this form. The very last work he completed appears to have been the last movement of the Quartett in B♭ (Jan 1825) as it at present stands. He had originally finished the Quartett with an enormous fugue which is so difficult to make intelligible ~~of interpretation~~ by reason of the amount of dissonance & the scale of force required for its great vibrations appears then finally as a hopeless - Butthom may have felt it too big for its place and wrote the other movement with which the Quartett now ends & dated it Nov 1826. Beethoven did not extend the scheme of the class of pianoforte chamber music to such a surprising degree as he did the string Quartett, but his works of this kind from the little early Dur up to the great one in B♭ show pretty clearly the tendencies of modern art in that form. We may take as a type

But as he proceeded to maturity his management grew ~~fuller~~ fuller & richer & more full of poetry and force. The splendid Sonata in A for Violin & pianoforte which you know as the Kreutzer. This was ~~produced at~~ curiously enough produced in ~~two~~ pieces at different times. The last movement was written in 1802, & the other movement later. The Variations were ~~for~~ apparently written last of all; as the story goes that the first performance ~~took~~ took place at a place called the Augarten in Vienna in May 1803 at 8 o'clock in the morning; the performer being a violinist called Bridgetower, who was a half caste black, & Beethoven himself. ~~at~~ Beethoven ran so far ahead of the first movement he had not time to finish the pianoforte part for himself to play from, & the Variations were finished so late that Bridgetower had to play the movement at sight from Beethoven's manuscript. I fancy the Sonata must be fresh in your minds from having heard it at the last concert but one; when I am

time you must have noticed that both performers had quite enough to do to show off their powers; & ~~that~~ from that you can judge at least of one side of the artistic question ~~that~~ the duties of both instruments are ~~not~~ equal, & that it is in the modern sense a Sonata for Violin and pianoforte & not ~~but~~ that is completed ~~stage~~ of art where the Sonata: for an instrument with accompaniment for another.

You must have also have noticed what a volume of sound there is in the first movement, & this illustrates a tendency ~~[illegible]~~ ~~this power of the~~ of sound increase of the power of the pianoforte. In the imperfect days, in the ~~time~~ early days of the pianoforte when its sounds were comparatively feeble the art of chamber music was based on different grounds. The ~~[illegible]~~ ~~style of early works~~ was quieter and more delicate in tone. But as pianofortes grew powerful the taste for larger combinations of instruments such as a pianoforte & a violin or violoncello is created; and as the ~~the~~ pianofortes ~~more powerful~~ was the more fitted for larger concert rooms, & higher conditions the works increased in scale.

Among those who have ~~[illegible]~~ [illegible] read with Quartetts for strings made in [illegible] just mention Spohr, who in [illegible] just [illegible] with them with the [illegible] of being [illegible] and of course [illegible] [illegible] [illegible] are not perfect [illegible] are of [illegible] [illegible] [illegible] of the [illegible] [illegible] of the [illegible] [illegible] from the 18th [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

and became more a more orchestral and broad in treatment.
We are ~~[illegible]~~ conscious of this from the Mendelssohn work of the kind, a
~~[illegible]~~ middle life
more so in the ~~[illegible]~~ work of Schumann; while in the hands
of Brahms ~~the~~ ~~or Brahms~~ the tendency seems to have come to
a crisis. & when you hear the F minor Quintett for pianoforte
and strings, I fancy ~~it will~~ the Scherzo will give you
a better ~~idea~~ idea of this tendency of art than any description
I can give you. At the same time Brahms treatment
of the form is more elaborate and more interesting than
Schumann's. He tries to make every ~~part~~ detail into some
& ~~the~~ ~~whole~~ each part as a complete organism with characteristic figures; while he
finishes the whole of each work together as closely as possible
and makes a form out of it, such as is entirely characteristic ~~in~~
and complete in sense as well as in development.
I think if we have gone sufficiently far now with the history of
what goes by the name of Chamber Music; and I hope by
this time you have a fair idea of the development of the
art form to the day; & Queen Elizabeth, when Byrde &
Orlando Gibbons, & John Bull were the representative composers, till

the days of Beethoven & Brahms. ~~The being there the~~ Of course "Chamber ~~music places of auto~~ Music" seems to us in these days rather an inappropriate name; when ~~the~~ the works are much more often heard in such places as St. James Hall or the Steinway Hall or other similar places of public meeting than in rooms; ~~and then~~ but in the first instance that class of music was really meant for more private occasions; and it ~~is~~ results partly from the change which has come ~~over~~ in the nature of audiences that Chamber Music should have increased in scale so much. As long as it was ~~[illegible]~~ specially ~~[illegible]~~ for the enjoyment of ~~a~~ select ~~select~~ circles of amateurs ~~[illegible]~~ meeting in private houses the works were of course more delicately and slendrely textured; & there was more opportunity for refined & elegant performance on the part of the players. But as audiences became more democratic, & ~~a~~ more mixed and the places where the works were performed became

hyper the works necessarily changed their character; & became hyper & broader in proportion & fuller of sound & energy. Besides this you can trace in the history of Chamber Music the changing states of art. In Schubert's & Beethoven's time written for better large instruments like the Violoncello, or for Stringed Instruments like Viol, it was almost entirely contrapuntal; and the refinement of phrasing, and expression in detail were almost unknown. When ~~harpsichord~~ Violin, came into use refinement of tone & phrasing & expression came with them; ~~and~~ ~~or other~~ and Corelli & his pupils & followers, Geminiani, Dardini & C° and Handel & Bach brought a certain kind of Chamber Music to maturity; ~~After~~ but still rather in ~~then came the~~ a contrapuntal style. After then came the palmiest days of real chamber Music up to the time of Haydn & Mozart; when the harmonic ~~sonata form~~ were perfectly developed, & the works produced for this instrument in combination were on such a scale as were really fit to play in rooms; and when all the best effect of them could be produced

under such conditions. After Haydn & Mozart the conditions of art began to change, and the style of works intended for bigger audiences became less elegant & delicate but deeper & more full of intent, and stronger and grander. There is in such conditions less opportunity for delicate and subtle touches of refined performance, but more opportunity for players of grand powers like Joachim & Madame Schumann. The condition of the art of chamber music has become rather peculiar in the end as it seems as if composers had to make a compromise between what is fit to be performed in a big Concert room, & what is fit to be performed in a private room; & the composers waver from one side to another; sometimes making the scale too small for a large audience & sometimes making it too big for a small one. We get the balance best in Beethoven in such works as the 5th or 8th Trio and most of the Violin or cello Sonatas which seem adapted to either kind of audience or place. In Mendelssohn's works we come to

Bradshaw
Charles Marie

certain state of things. For much of his so called chamber music is not written at all after the manner of chamber music. For instance the music for strings, the music for the separate instruments is often much more fit to be played by an orchestra: there is an excess of passages in which the instruments are doubled, & of parts in which the instruments which fill up the harmony are kept colourless, sounds with no figuring to make them interesting or intelligible. Whereas the very essence of the art of chamber music is that the instruments should be independent, & that all that each has to say should be in some way artistically interesting & intelligible. In Schumann's work we come to the strong influence of a romantic and poetical element in chamber music, and a thoroughly modern way of treating the subject. His management of detail is broad and simple, and on the whole he hits the balance between large & small audience very happily. In the last phase we come to Brahms' original way of managing such things, & the similar

procedure of Dvořák. In this last stage the larger audience seems chiefly considered: force & vehemence and intensity are the order of the day; while in treatment of detail there is so much vigour & rhythmic interest that composers seem to be bringing back a large proportion of the polyphonic method of Bach into the regular management of the harmonic form of the sonata kind; and at the same time the story [illegible] the [illegible] of characteristic colouring in full blast.

We have still to take into consideration the history of the latter part of the art of symphony ~~in Beethoven~~ & then we shall have taken a survey of pretty nearly the whole of instrumental music for left off last time at the climax of the history of the symphony in the hand of Beethoven. ~~The history of the~~ [illegible] that time is analogous to the history of the ~~symphony after~~ sonata in many ways. Romantic element soon came into play, & began to overbalance the sense of symmetry & restraint below controlled form, in ~~[illegible]~~ artistic ~~[illegible]~~ self-restraint below did very little in the way of symphony writing; and nothing in that line said was characteristic of himself & his ways of looking at art. Schubert on the other hand produced some

Schubert
Symphonie –
Not handwritten
at first.

of the things we most delight in in that line; & things which
are the strongest characteristics of himself. ~~He began very~~
apparently when he was sixteen
~~early~~ He began very early, and in his earliest
~~early~~ ~~attempts~~ ~~at~~ he followed the style & scale of Mozart. ~~& his~~
examples he followed in instrumental music in general & in the art of
~~in the line of instrumental music in general & in the art of~~
~~great appeal have been written when he was sixteen;~~
~~Schubertian in particular Schubert was~~ almost driven to find
~~the second in the next year.~~
out his way for himself. Regular ~~ed~~ instruction in form
or the art of developing instrumental works he can never had
nothing of. He was driven to imitation as best he could
such works as he had the opportunity of hearing or
seeing; and from ~~the~~ want of guidance he vacillated, between
~~hesitation~~ being for some time
too near servile imitation, & failing to see something which
great masters have regarded as essentials. The touches of
genuine Schubert in the early symphonies are singularly few;
and they interest us chiefly as showing the phases he
what through. ~~The first symphony after symphony~~ There are occasional happy strokes & characteristic
movements here & there like the slow movement of the tragic
symphony which is No 4. But real genuine unadulterated
Schubert did not come out in symphonies till he wrote the

unfinished fragment of the Symphony in B minor. This he wrote in 1822 when he was 25 years old; & in it we feel the romantic & poetical spirit of Schubert & speak freely & naturally; and everything even the orchestration is thoroughly characteristic and original. This Symphony falls in point of time before Beethoven's last great Symphony in D minor No 9; and Schubert's last & ~~most~~ finest falls after that, as he wrote it in the 1828 last year of his life, when he was 31 years old. According to the latest view this Symphony is called No 10; as ~~#~~ our Director considers that he has proved ~~the existence~~ that Schubert wrote another between the ~~to~~ unfinished B minor and the C major of 1828; but at present there is no trace of it being still in existence. Schubert had the advantage of hearing some of the mature Symphonies of Beethoven though he probably never heard the latest ones. ~~But the advantage~~ ~~the last~~ ~~Symphony~~ ~~is~~ is thoroughly characteristic of the time when it was written, throughout modern & full of poetry & fire & romance and on a ~~vast~~ grand & ~~big~~ ~~large~~ scale which was beyond anything since Beethoven's time; which shows how the wider things & expansive & free the genius of Schubert was; & the more

him, no more than 2 works (one of them unfinished) one of the representative composers in the history of the Symphony. The history of Symphony at the time, as the composer whose works had overcome to written before. Spohr was a man whose reputation has not been the test of time very well. In his own day he stood extraordinarily high, not only with the public but with musicians and took a foremost place both as a Violinist and as a composer of Oratorios, and Opera as a Symphonist. He was born in 1784 at Brunswick. His parents were both musical, and as they found he had musical gifts he was set to learn the Violin when he was five years old. He spent most of his early years from 1802 onwards in Concert tours with a man called Eck from whom he was supposed to receive the finish of his education as a Violinist. Spohr was a hard at work and practice 10 hours a day, bringing a great deal in the way of composition. In 1805 he was made leader of the Duke of Gotha's private band, and had opportunity for trying and testing his compositions, and served him in good stead. By 1809 he had the reputation of being the first Violin player in Germany, and had been appointed

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

as a composer as well. In 1811 there was a Musical festival at a town in Thuringia which gave him the opportunity of writing his first Symphony. His first thought was that, him falls before Beethoven's of the 5th. It does not seem likely that Spohr knew much about Beethoven, & there was never much kindred feeling between them. Beethoven deep & passionate & regardless character was too strong altogether for the musing rather dreamy & languid style of Spohr. But nevertheless Spohr contributed something to the history of Symphony in his own way; & it was a very small illustration the direction in which Music was going. The two chief things which one remembers are the way in which he tried to make his Orchestration, & the way in which he tried to make new lines & new elements of interest in his works of the kind. As a practical & first rate violinist he of course had good opportunities for judging of orchestration, & in that respect his works are admirable in invention of this kind. His Orchestration is essentially modern in the way it aims at effects of colour; & it has a limpid clearness and a purity of sound which is quite exceptional in Spohr. Every thing is sure to speak, & no part of the sound clouds & obscures another part; & there is almost always a perfection of refinement

Spohr -

Ordination

Programme

March

Week ending June -

as well as good workmanship in the details; it has some of the qualities of Regat about it, at the same time that it is more free & richer in variety of qualities of sound. The other matter for which he is notable ~~[illegible]~~ is his use of such things as programmes to give a special ~~interest~~ interest ~~[illegible]~~ to his compositions. I have already pointed out to you how instrumental music has been tending towards definiteness in ideas up to the time of Beethoven, & how Beethoven after seems to have freed even when no instrumental works ~~[illegible]~~ seem to have given them; & in ~~the~~ important instances he has even given an actual clue; ~~in the name~~ namely in the Pastoral, ~~[illegible]~~ of his later symphonies. Spohr took the same views & ~~his~~ in the treatment of his symphonies. The earlier ones were after the old manner. The first in which he broke out into regular programme, & the first which has had any lasting fame is that which is known in England as "The Power of Sound", or in German "Weihe der Töne", which means rather the Consecration of Sound. Spohr originally meant to have set to music a poem by a friend of his called Pfeiffer under the same name; but as it did not come out well he adopted the poem only as a text for an orchestral work, which accordingly bears the same name

Spohr:
Weihe der Töne

fragment only
[illegible]

Historical Symphony

as "Weihe der Töne" & is further described as a "Characteristic
Sonata" fantasia in form of a Symphony, on a poem of Carl
Pfeiffer; & according to the directions of the composer the said
poem ought to be recited or read whenever the Symphony is
played; — a direction not often conformed to. It must
be noticed that the programme idea is carried by Spohr to
great length; for he abandons in this case much of the
old ~~strict~~ principle of structure of the Symphony. The first
part is totally like the old kind of first movement &
there is a slow movement also following it; but beyond
that everything depends upon the programme. There comes in
a March, and a time of thanksgiving called an Anthem
~~Hymn~~, & the similar forms of art; all of which point
to the fact that programme is foremost and, ~~[illegible]~~ the element of
form secondary. This was Spohr's fourth Symphony.
The next was on the old lines again, & had no programme;
but the sixth was a most curious and original experiment.
It was called a Historical Symphony; and each movement

Historical Society

was supposed to represent ~~some~~ one or other of the most important periods in musical history. The first movement ~~some~~ is supposed to be in the style of about 1720 & was meant to represent Bach's & Handel's ways of writing; the slow movement was meant to be in the style of Haydn & Mozart style, or in about 1780 -. The third, the scherzo, is referred to Beethoven; & the last ~~dated 1840~~ is called the latest period of all & was probably meant to be Spohr himself. The whole idea is rather childish & second rate, & the writing of ~~Hayd~~ Spohr's writing anything after the manner of Beethoven is on the face of it absurd. It would be just as well for a man of ordinary strength to pretend to ~~write~~ write with ~~the~~ heavy ~~crack~~ ~~mate~~ in the style of Hercules, ~~or~~ ~~wrestle with Samson in the style of~~ or Samson. But as a specimen of Spohr's symphony writing it is noteworthy, & shows how much he was drawn in the for direction of programme. The next symphony is in the same line & is quite as great a curiosity. It is called "the worldly & the divine in man's life"; & it is for two orchestras, one a regular full one, & the other ~~another~~ a small ~~Orch~~ band of solo instruments. The former appears to be meant

Man's life – divided into periods as in Schubert &

to depict worldly feelings & the latter the heavenly ones. The programme appears to be carried out by giving the heavenly orchestra a good deal to do in the childish days, & not rather finished out of sight by the worldly band in the latter part. But it is fair to say the worldly band are had left in a very respectable mood by the end of the work under the influences of the heavenly one.

Spohr's 9th Symphony was a programme work, & was called "the seasons" or Jahreszeiten. In this the old principles of form are more nearly followed, but at the same time programme is conversable for a good deal. It is this connection with the movement in favour of programme music which makes chief part of Spohr's importance in the history of the Symphony. His style has had very little influence on any of the composers who have succeeded him, & his works themselves have not been robust or deeply rooted enough to stand the test of time: & the works such as Schubert which were scarcely thought of in his day

have far outstripped his works in the judgment of later times.
~~Spohr~~ Spohr is also interesting to us in another aspect in connection
[illegible] have been the first man
[illegible] of presiding at
[illegible] have told you before
[illegible] provide the performance
[illegible] in the old symphonies
[illegible] the purpose; ~~an~~
[illegible] or in Haydn;
[illegible] Beethoven. Beyond symphonies
[illegible] bass. Spohr appears
[illegible] in the country
[illegible] at one of the
[illegible] widely popularity became
[illegible] pianists. It is likely
[illegible] pianofortes had been
[illegible] who set to
Next after Spohr we come [illegible]
work to write symphonies when he was [illegible] a child.

Books entered + out 1029.

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have far outstripped his works in the judgement of later times.
~~Spohr~~ Spohr is also interesting to us in another connection
with symphony; for he is said to have been the first man
who conducted with a stick (in England) instead of presiding at
the pianoforte. In old days as I have told you before
the conductor used to accompany a single the performance
of symphonies on the harpsichord or pianoforte – and in the old symphonies
there are figured basses supplied for the purpose; ~~an~~
in Philipp Emmanuel Bach's symphonies, & in Haydn's,
earlier ones ~~it~~ ~~also~~ ~~also~~ even in Mendelssohn. Spohr's symphonies
the Klarin is doubled & played with the bass. Spohr appears
to have made the first departure from this at one of the
Philharmonic Concerts in 1820, possibly partly because
he was a violin player & not a pianist. It is likely
that the practice of accompanying on the pianoforte had been
given up in Germany even earlier.
Next after Spohr we come to Mendelssohn, who set to
work to write symphonies when he was comparatively a child.

Refrmt
Legislng
for 1830

The first of his published Symphonies was finished in 1824 ~~the~~ ~~the~~ the very year that Beethoven's great Choral Symphony was first performed. Mendelssohn was at that time but fifteen years old, & yet this was really his thirteenth Symphony – which will give you a pretty good idea of the amount of work he did to gain the facility and mastery of writing which distinguishes him. This Symphony probably will not have many opportunities of hearing in which you will not have many opportunities of hearing in C minor, & is singularly Mozartian in style. Traces of Mendelssohnian style there are here & there, but they are rather few and far between. But the Orchestration is extraordinarily clear & good, & the treatment of form easy & even masterly.

The next Symphony is a great advance in point of style, & it also illustrates the tending of the time towards programme music. It is well known by the name of the Reformation Symphony, and was intended to be performed at a great festival in 1830 called the tercentenary of the Augsburg Protestant Confession & but owing to circumstances with which Mendelssohn had nothing to do

Reformation
Joseph
Professor

the performance had to be put off till later. Mendelssohn ~~Con~~ carried out his programme very clearly. He seems to try ~~to show~~ in the earlier part to show the prosperity of the old Roman Catholic church; & then in the works from on the rise of Protestant ideas & the conflict between the ~~two~~ principal divisions of Christendom, & finally the successful establishment of ~~Protestant ideas~~ Protestantism. The ~~[illegible]~~ he was ~~to exp~~ define the purpose in the earlier part of the work the old Roman Catholic Church which was used in the Roman Catholic Church in Dresden, & which he has made so much of in Parsifal; & in the latter part Luther's famous hymn "Ein' feste Burg"; which is made to assert itself more & more as the work progresses in illustration of the gradual strengthening of Protestant ideas. ~~Stand~~ In respect of programme this is the most clearly thought of Mendelssohn's works of this kind, that at the same time it follows the regular type of ~~sta~~ forms. His later works

Italian Symphony
1833

by invitation
Philharmonic
Soc.

Scottish Symphony brought out
at Leipzig [illegible]
Novemb. 1842

of the kind also have some programme element in their composition, though not of so definite a kind. The one known as the Italian Symphony followed very soon after the Reformation Symphony. In giving it the name Italian he evidently aimed less at making a definite poem of it than at giving it a special kind of unity by local colour, as a result of his own impressions of a stay in Italy. The only movement which departs from the familiar type of more old fashioned Symphony is the last, which is an Italian dance called a Saltarello: in which he evidently depicts some of his impressions of the gay ways of Italians on some such festival — merry making as a Carnival. The Scotch Symphony which was written some years later is more characteristic as he evidently tries to express his feelings of Scotch life as Scotch seems by characteristic figures or characteristic illustrations; but again without a definite story.

The only remaining Symphony is the Lobgesang, or Hymn of Praise which is planned on much the same

of scheme on Beethoven's Choral Symphony. The first three movements being constructed of the usual first three movements of Symphonies, & the last being displaced by a movement of Choral movement, such as Chorus, solo & duet & so forth. Here again there is something of the element of programme, & the words necessarily explain the purport of the whole & pin point the whole. The work was written for a festival at Gutenberg, & was first performed at the St Thomas Kirche, S. J. Bach, old Church, in Leipzig in 1840. (Read the summary of Mendelssohn's Symphony work in the article Symphony.)

By the side of Mendelssohn stands our English Composer Sterndale Bennett. He only requires to be mentioned as an English representative of the art; as he wrote very little in the ways of Symphonies. The only one he produced was first played by the Philharmonic in 1864; & then appeared not a new, deliberately written one, but a Symphony [illegible] a [illegible] first together. He has [illegible] Music [illegible] a

- Schumann.

born 1810 Zwickau

- Leipzig -

Read Ch.

Lange

is made with the composer is stated in a very refined way; but of course his influence on the history of symphony has been very small indeed.

Very much greater has been the influence of Schumann, whose work was up till the last year or two the most important in the branch of symphony writing since Beethoven. The first of these Schumann's symphonies represent quite a late modern period for he did not set to work at compositions on such a scale till comparatively later in his life. The earlier compositions were almost all of them songs & various pianoforte pieces, and his first symphony that which is also probably his first orchestral work of any importance is numbered Opus 38, and was not performed till 1841. This first symphony, the one in B♭ is very regular in its strongly characteristic of him, & is very vigorous and broad, but not its has less distinguishing traits that the later ones. In it he confirms more

The first [illegible] 1842

The 2nd [illegible] of 1841

Revised and
brought up
to date [illegible]
— 1857

The first [illegible] of
from [illegible] Lunatic
in the [illegible] — 1841

[illegible] Dated [illegible]
[illegible] of [illegible]
[illegible] Lunatic

or less to the old classical precedents, though he puts them in a thoroughly modern light. In his later Symphonies he shows his natural impatience to find some definitely new way of ~~doing~~ dealing with forms & art affected him in this branch of composition. In the ~~2d~~ Symphony in D for instance he endeavours to connect all the Symphony together by using variations of the same figures in different movements, & he does the same again in the fine Symphony in C. In the D Symphony this leads to unusual treatment of form, especially in the first movement so. In ~~fact~~ these two Symphonies especially Schumann allows his poetical feeling to predominate & lead him. He works on connected together & made divisions in any fashion by the use of a figure or a clear form & they give the impression of unity ~~of impression~~ to an unusual degree, though it is quite a different sense to Beethoven. Schumann's romantic tendencies always colour his best works, & unify them more in a poetical than a practical sense. The impression

Schumann health broke down in 1844

But

Symphony — C. 1845 – 1846.

Symphony — (Op. 97) – 1850 called Rhenish.
at Dusseldorf

[illegible] [illegible]
from — the country of the Rhine —
the [illegible]

Manfred composed in 1852 [illegible]

1854 complete breakdown —
[illegible] [illegible] [illegible] [illegible]

and died 1856.

Schumann's
Character was
[illegible] very shy

The year 1842
[illegible] [illegible]
[illegible] [illegible]
The [illegible] [illegible]
[illegible]

[illegible] [illegible] [illegible]

Clara the [illegible]

of 47 . [illegible] 1844

[illegible]

[illegible] [illegible]
[illegible]
of [illegible]

way in which his helpful his musical education seems to have hindered him from being so absolutely certain in the treatment of his orchestra as in the treatment of his piano as more strictly educated musicians; but it left all the more room to the free development of his personality. Schumann's last Symphony was the one in 8b. In this, the finale would be most in the direction of our present consideration as the striking original and striking finale movement which was intended to express his feelings on the spectacle of some great ~~religious~~ ecclesiastical ceremony in Cologne Cathedral; & the movement which follows it was meant to describe the bustle and ~~flow of the~~ lively behaviour of the people coming away after the ceremony. The scherzo too has a local colour which points to the same neighbourhood & the same train of ideas as it is evidently a characteristic German dance. In this case evidently something of a programme is implied.

Raff's symphonies ~~also~~ again clearly go in the direction of programme; & in most cases he deliberately adopted

Rentin
1100
1 169

manner & critical ideas and even ~~the~~ stories, such as the Pastoral Symphony; which is founded on the ballad of Bonaparte, which Sir Walter Scott repudiated in English as Rapp. Rapp's treatment of symphony has its excellencies, such as admirable orchestral effect, & romance & picturesqueness, but they have examples fall into the usual rank in the ~~history of symphony~~ category, & will not greatly have had little effect upon its future history. The same may be said of Rubinstein, who has written striking works such as the Ocean & the Dramatic Symphony, but has not attained the highest mark in them.

We must then circle for a moment to consider the position of one of the most singular figures in the history of Music, who ~~set~~ took up the Programme idea in the most uncompromising way that it had ever yet been faced. Hector Berlioz was born in 1803 near Grenoble in France. He was an ~~at~~ enthusiastic admirer of Beethoven, & had ~~Berlioz~~ mind to introduce his greatest works to the French people. Beyond that he was mainly brought up upon the sort of Musical food appreciated in France, especially of the Operatic kind.

His natural bent was to see & feel things in a theatrical light. Into nature & man & man's emotions he seemed to see more through the stage than ~~that~~ in they actually are. He was a man of vehement feeling, strong impressions & hallucinations, & really of extraordinary powers. His idea was to make music the medium of expressing things external to music. He did not accept, ~~beyond~~ simply in a modified sense, the classical principles of form, but he set to work to get a poetical conception into his head, & to make ~~that~~ guide him & supply him with form if it would. He adopted something like the principle of Leitmotiv and by ways to fix his particular ideas, & presented them in all sorts of shapes according as the person & idea represented by them passed into different circumstances. His most famous dramatical works are the "Episode in the life of an artist", & Lélio which was its sequel and the Harold in Italie. In the first of these he represents his ideal artist falling in love, & made

a curious and fantastical musical story of the circumstances
into which his love leads him in pursuit of the beloved object; &
the fancies he attributes to her. In Harold in Italy the music
is made to express the experiences which the hero had in that country,
including a wild & furious orgy of brigands. Berlioz is fertile
of colour in instrumentation, & his rhythms ~~& wild original~~ force
~~temperament made it music~~ are perfectly marvellous; & the impression
he has made upon people at times has been to drive them almost wild;
especially in such countries as Russia & Hungary. His art they belong
to a different category from the old symphony; & are almost across
the line which separates theatrical & pure instrumental music.
Liszt is the only composer of merit who has followed in the
same lines as Berlioz; & he does not ~~dare~~ deliberately call his
works symphonies, but symphonic poems. These are developed
~~after~~ with the same methods I have before described in relation to
music for the pianoforte, with resources of instrumentation a
effect of which Liszt is a ~~master~~ great master.
At last in symphony we come again to our great living master
Brahms. Like Schumann he came comparatively late to the
cultivation of symphonies. Though it seems he thought about the
matter for a long time before he allowed the public to hear the
result of ~~his~~ his labours. Or I have said elsewhere

* a phrase that they thought very striking — that is, the
[illegible] of [illegible] in all parts of the [illegible], so as to make
instruments all have their own [illegible]. Then Lambert,
who is remarkable all through the history [illegible] to have
his work, & it shows the hypothesis of good reason
[illegible] Olbers [illegible] reason &
the paper [illegible] — it is phenomenal by being [illegible]
to large audiences.

departments, so in respect of symphony Brahms is a professed classicist. He has no sympathy with either Wagner ~~in Opera~~ or Berlioz or Liszt; but sets his face to make his instrumental music explain itself without either programme or extraneous devices. He represents a sort of reaction in favour of the ~~other~~ strongly classical forms and, making them interesting by the mastery he has of all sorts of technical resources: and filling them with the force of his striking individuality. I cannot present to hearers but 3 symphonies from him, but I believe he is at work upon a fourth. ✕ And that takes in pretty through the history of all the most important branches of instrumental music. A few symphonies I have been obliged to leave unnoticed such as Concertos, and Divertimentos, and Concert Overtures; but there have been little independent history apart from their close relations ~~with~~ the symphony and classical music. And for lack of time I must refer you to the articles on these heads in our dictionary.

Why is the commercial compass a artist

with a wonderful creature

~~Today~~ The right point of view helps

~~The~~ If we take out both the expression

of the individual – The highest delight of

the ~~countenance~~ soul of art is in looking into the

soul of a man! The soul his artistic

transformation

Leo Stein

The highest delight — and
a knowledge of the — of man
through the artistic manifestations of
his genius — ~~[illegible]~~
and this is for him of
due with the ~~[illegible]~~
[illegible] of [illegible]